

Missa Regali ex progenie

Credo

Edited by Humphrey Thompson.

Source: GB-Cgc MS 667/760 (Caius Choirbook)

GB-Llp MS 1 (Lambeth Choirbook).

Ligature and coloration brackets have been omitted to aid readability.

Robert Fayrfax (c. 1464-1521)

The musical score consists of six voices arranged in three staves. The voices are: Tenor (top staff), Trombone (second staff), Bassoon (third staff), Alto (fourth staff), Tenor (fifth staff), and Bass (bottom staff). The music is in common time, with a key signature of one sharp (F#). The vocal parts are labeled with their respective initials (T, Tr., M., Ct., T., B.) above the staves. The bassoon part includes the label "visibilium" below its staff. The vocal parts sing the Latin Creed, with some words like "Patrem" repeated. The score shows various note heads and stems, with some notes connected by horizontal lines. The vocal parts follow a similar melodic line, with the bassoon providing harmonic support. The score is divided into two systems, with the first system ending at measure 5 and the second system starting at measure 7.

Tenor Cre - do in u - num De - um.

Tr. O Patrem

M. O Patrem

Ct. O Patrem

T. O Patrem

B. O visibilium

5

Pa - trem om - ni-po ten - tem fac - to -

Pa - trem om - ni - po - ten - tem fac - to -

Pa - trem om - ni - po - ten - tem fac - -

Pa - - trem om - ni - po - ten - tem fac - to -

7

rem ce - - li et ter - - - - -

rem ce - li et ter - - - - -

to - rem ce - li et ter - - - - -

rem ce - - lie et ter - - - - -

B.

2

13

Tr. re, vi - si - bi - li - um om - ni - um

M. re, vi - si - bi - li - um om - ni - um

Ct. re

T. re

B. vi - si - bi - li - um om - ni - um

19

Tr. et in - vi - si - bi - li -

M. et in - vi - si - bi - li -

B. et in - vi - si - bi - li -

25

Tr. um. Et in - u -

M. li - um. Et in u - num

Ct. Et in - u -

T. Et in - in

B. um. Et in u - num

43

Tr.
M.
Ct.
T.
B.

ex Pa - - - - - - - - - - - - - - - - - -
ge - ni - - tum. Et ex Pa - - - - - tre na - tum
- ni - - - - tum. Et ex Pa - tre na - tum an - te
- tum. na - - - - - - - - - - - -
- tum. Et ex Pa - - - - - tre na - - tum

49

Tr. -tre na - tum an - te om - ni - a se - cu -

M. an - te om - ni - a se -

Ct. om - ni - a se -

T. tum an - te om -

B. an - te om - ni - a se -

54

Tr. - - - la.

M. cu - - - la.

Ct. - - - cu - - - la.

T. ni - a se - - - cu - - - la.

B. cu - - - cu - - - la.

59

Tr. Ge - ni - tum non fac - tum, con-sub-stan - ti - a - lem Pa -

M. Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri; per -

Ct. - - - - -

T. Ge - ni - - - tum non fac - tum, con - sub-stan - ti - a - lem

B. - - - - -

65

Tr. tri; per quem_____ om-ni - a fac - ta sunt. Qui prop - ter

M. quem_____ om - ni - a fac - ta sunt. Qui prop - ter

Ct. _____ sunt. Qui prop-ter no -

T. Pa - tri; per quem om-ni - a fac - ta sunt.

B. _____ sunt. Qui prop -

71

Tr. no_____ ho-mi - - nes et prop - ter nos - tram

M. nos ho - - mi-nes et prop - ter nos - tram

Ct. _____ ho-mi - - nes et prop - ter nos - - tram sa -

T. Qui prop - - ter nos des - -

B. ter no ho - - mi - nes et prop - ter nos - - tram sa -

77

Tr. _____ sa - lu - tem des - cen-dit de ce - lis.

M. sa - lu - tem des - cen - dit de ce - - lis.

Ct. - lu - tem des-cen - dit de ce - - lis.

T. cen - - dit de ce - - lis.

B. lu - tem des - cen - dit de ce - - lis.

83

Tr. C
Et in - car - na - tus

M. C

Ct. C
8 Et in - car - na - tus

T. C

B. C
Et in - car - na - tus esr

88

Tr. est de Spi - ri - tu sanc - to

Ct. est de Spi - ri - tu sanc - to

B. de Spi - ri - tu sanc - to ex

93

Tr. ex Ma - ri - a vir - gi - ne. Et ho -

Ct. ex Ma - ri - a vir - gi - ne. Et ho -

B. Ma - ti - a vir - gi - ne. Et ho - mo fac -

97

Tr. - - mo fac - - - tus

Ct. - - mo fac - - - tus

B. - - - - - tus

101

Tr. M. Ct. T. B.

est. est. Cru - ci - fix - us e - ti - est. Cru - ci - fix - us e - ti -

106

Ct. T. B.

am pro no - - bis. sub Pon - ti - o Pi - la -
am pro no - - bis sub Pon - ti - o Pi - la -
am pro no - - bis sub Pon - ti - o Pi - la -

111

Ct. T. B.

- to pas - sus, et se - pul - - - tus.
- to pas - sus, et se - pul - - - tus.
- to pas - sus, et se - pul - - - tus.

116

Ct. T. B.

120

Ct. The cello part consists of eighth and sixteenth note patterns.

T. The tenor part consists of eighth and sixteenth note patterns.

B. The bass part consists of eighth and sixteenth note patterns.

124

Tr. The trumpet part consists of eighth and sixteenth note patterns. The lyrics are: Et re - sur - re - xit ter - ti - a.

M. The mezzo-soprano part consists of eighth and sixteenth note patterns. The lyrics are: Et re - sur - re - xit ter - ti - a.

Ct. The cello part consists of eighth and sixteenth note patterns. The lyrics are: est. Et re - sur - re - xit ter - ti - a.

T. The tenor part consists of eighth and sixteenth note patterns. The lyrics are: est. Et re - sur - re - xit ter - ti - a.

B. The bass part consists of eighth and sixteenth note patterns. The lyrics are: est. Et re - sur - re - xit ter - ti - a.

129

Tr. The trumpet part consists of eighth and sixteenth note patterns. The lyrics are: di - e, se - cun - dum scrip -

M. The mezzo-soprano part consists of eighth and sixteenth note patterns. The lyrics are: di - e, se - cun - dum scrip - tu -

Ct. The cello part consists of eighth and sixteenth note patterns. The lyrics are: di - e, se - cun - dum scrip - tu -

T. The tenor part consists of eighth and sixteenth note patterns. The lyrics are: re - xit ter - ti - a di - e, se - cun -

B. The bass part consists of eighth and sixteenth note patterns. The lyrics are: di - e, se - cun - dum

134

Tr. tu - - - - ras. Et as - cen - dit _____

M. - - - - ras. Et as - cen - - dit in _____

Ct. - ras. Et as - cen - - dit in ce - - lum, _____

T. dum _____ scrip - tu - - ras. Et as - cen - - dit in _____

B. scrip - tu - - - - ras. Et as - cen - - - - dit in _____

139

Tr. in ce - - - - lum _____ se - - - - det ad dex-te -

M. ce - - lum _____ se - - det ad dex-te - - - - ram

Ct. se - - - - det ad _____ dex - te - - - - ram

T. cen - dit in ce - - lum, se - - det ad _____ ad dex -

B. ce - - lum, _____ se - - det ad dex - te-ram Pa -

144

Tr. - ram Pa - - - tris

M. Pa - - - - tris, cu - ius reg - ni non _____

Ct. Pa - - - - tris, cu - ius reg - ni non _____

T. te - - ram Pa - - - tris, cu - ius reg - - - - -

B. - - - - - tris, cu - ius reg - ni non _____

149

Tr. M. Ct. T. B.

e - rit fi -
e - rit fi -
ni non e - rit fi -
e - rit fi -

154

Tr. M. Ct. T. B.

Et vi -
nis. Et vi - tam ven -
nis. Et
nis. Et
nis. Et vi -

159

Tr. M. Ct. T. B.

tam ven - tu - ri se - cu - li. A -
- tu - ri se - - - cu - - li.
vi - tam ven - tu - ri se - cu - li. A -
vi - tam ven - tu - ri se - cu - li. A -
- tam ven - tu - ri se - - - cu - - li.

163

The musical score consists of five staves, each representing a voice: Tenor (Tr.), Mezzo-soprano (M.), Canto (Ct.), Tenor (T.), and Bass (B.). The key signature is one sharp, indicating G major. The time signature is 2/4. The vocal parts are primarily composed of short notes and rests. The Tenor (T.) part features a single note with a long horizontal line underneath it, which is divided into two segments by a vertical bar line. The first segment is labeled 'A' below it. The second segment is followed by the text 'men.' (meaning 'memento'). The other voices provide harmonic support with various note patterns.

Editorial note: the underlay of the Tenor *cantus firmus* in the source is not well-defined. Often a word with more than one syllable - 'dexteram' - has been placed below a single note. The editor has taken the decision to rhythmicise these notes in accordance with the word to avoid confusion and wasted rehearsal time.